



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

DECORATIVE HINTS.



AMONG the great body of our architects are a number who appear to take into account none of the requirements of the decorator in producing effects which appeal to the refined tastes and at the same time enhance the attractiveness of architectural designs. The decorator has ordinarily to contend with the abounding right angles of apartments, large unbroken mural spaces. He is unfailingly thankful if only at one point the meeting walls are rounded off by masonry, so as to supply a curve from skirting board to cornice, a favorite resort of French artists; still more thankful where the middle space of a wall is diversified by a boldly designed semi circular arched alcove, for this alcove which may appropriately supply the place for a statuette or vase, metallic or fictile, presents a welcome opportunity of introducing additional colors. A decorator, the other day, was speaking with something of enthusiasm of the device of an architect in varying the usual uniformity of wall space by introducing around the walls of a lofty apartment and beneath the frieze, at set distances, broad arched recesses, those over the bow window passing clear through the wall and filled in his design for a dining room beyond, one wall of which was a garden, a large semi-oval recess, with arched top, built outward from the inner line of wall in which a sideboard of the same depth and shaped to the curve, was to be placed, thus assuring additional floor space, whilst this constructive feature added new dignity to the article of furniture it accommodated.

For a ceiling surface of a room where paneled forms over the whole would have imparted a somewhat heavy look, a compromise was made by a band-like extension to the tinted plane surface formed of thin laths of cedar wood intersecting each other, alternate pendants and rosettes of slight dimensions being attached at the angles. The styling was formed of dark toned paper imitative of grained wood.

Where designs in subdued color find place in the general surface of a ceiling, a pleasing vivacity without garishness may be secured, by brilliantly colored flowers in corners of square center-piece, with corresponding flowers on similar ground in extension.

In filling spaces with ornament, paneled or in relief, a certain pleasing effect is induced by details of ornament which, at first glance, appear alike, disclosing variations on closer inspection. Effective decoration may be said to hinge on details. At times even symmetry may be abandoned, for there is nothing to prevent dissimilar features of ornament being duly balanced. Architecture will serve to illustrate this, for in a host of attractive country dwellings symmetry has been abandoned, and in several of our recent large office buildings we witness a struggle for picturesque effect, in a certain degree of irregularity in the construction, in bestowing on some one part such decoration to contrast with plane surfaces, and to emphasise distinctive forms.

Many picturesque effects are to be obtained where a suite of rooms in a certain dwelling open into each other without intervening doors, their place being supplied by portieres, the *coup d'œil* being all the more effective if the predominating mural color and ceiling tint of each be very fully pronounced and strongly contrastive. The frieze should be continued over such openings, pilasters or pillars set at sides, and the portieres be hung on rods in line with the base of the capitals, in order to supply some view from each room, when portieres are undrawn, of the space beyond. This arrangement appears to its greatest advantage where there is a third compartment of however moderate depth which may be furnished with choice plants or cushioned seats, inviting to tête-à-tête.

An archway rising in the center of halls, an almost unvarying feature in former times, but ordinarily neglected by decorators who left it to share the whiteness of the ceiling, affords when introduced, great possibilities of ornamentation. As a structural feature it may receive its own special decoration, in coloring harmonising contrastively with walls, in relief figures on the spandrels, and again, in the treatment of the panels of inner surface. Here let us remark that the beautiful lamps in cathedral and jeweled glass, or with etched designs, that now commonly adorn halls, might often with advantage be hung from side wall brackets instead of from ceiling. When disposed in the latter manner they lead the eye of the visitant, in the short time he lingers in the hall, up to the ceiling, often not itself very attractive, whereas at the lower elevation afforded by brackets the wall space in the vicinity of these lamps is brightly illumined, and designs on wall are thus better disclosed. There is too an engaging play of shadow afforded. It is worth while

to remark that ample depth should be given to the friezes of the halls, a depth greater than that demanded for rooms, and that if a figured pattern is employed on friezes it will look best if simple and on a comparatively large scale, free from minute elaboration. In a wide and lofty hall, dignity may be imparted to a dado by carrying it up to the height of the floor of the first stair landing and extending it to that point. In place of newel posts, or grotesque, or other fanciful standards terminating the balusters at foot of stairs, handsome circular or square supports of open ironwork with flat top may often be artistically substituted as a support to vases containing plants. The same provision may also be made on the landings, for however beautiful the forms, geometric or of conventionalised foliage, that may be presented by the balusters, the intertwining stems of plants, their graceful leaves and flowers, and their fresh and reposeful hues, are elements of decoration that enhance the effect of all that is artificially designed.

A final suggestion, architraves to doors supply to the decorators a means of embellishment which, in dwellings of any pretensions, might well be supplied to sleeping and other up-stair apartments instead of being limited to parlors, reception and dining rooms.

A SEASIDE COTTAGE INTERIOR.

BY C. W. CLARK.

THE season is rapidly approaching when owners and tenants of cottages in the country and at the ocean side will begin to think of fitting up the quiet retreats where they may betake themselves and their families—away from the heated city with its dust and noise, to where life-giving breezes blow. To these the writer begs to offer this sketch of a cottage interior suitable for the rich or poor, the owner or tenant, hoping that not only professional decorators but home artists will find its suggestions of value in fitting up inexpensive and comfortable quarters.

This article is also intended to reach that class of owners of miles and miles of ocean shore lands, who it seems prefer to let the lands remain barren waste instead of erecting thereon, at small cost, a number of portable bungalows, or one-story cottages, which would not only be in great demand at the approach of the spring season, but would bring in quite a fair income. These little houses would be eagerly sought after by those who prefer the home quiet and privacy they afford to the discomforts of the stuffy and cramped quarters of the majority of our seaside hotels. Houses like these can be constructed in such a manner that, if occasion demands, they can be readily moved or taken down, and from \$200 to \$1,000 would cover their cost and erect them in an artistic and substantial manner. The interiors offer a wide field for home or the professional talent, and there are many features of interest in the sketch here illustrated which cannot fail to interest not only those whose means are ample, but those to whom the cost of fitting up a seaside establishment is a serious matter.

THE apparent tendency towards an appearance of weakness of a flat ceiling, it being the largest unbroken surface in a room, may be greatly modified by proper treatment of sides and angles as in placing there strong contrasting tones of color, supplying at the wall corners moulded medallions leaning forward, or giving curvilinear mouldings to the cornice, these opposing themselves to the horizontal plane. Among constructive features to this end suggestive of stability and yet ornate that we have lately inspected is a cornice consisting of large, square boldly projecting beams, thus fulfilling the original purpose of that member, the beams being supported at the extremities, that is at the corners of the room with handsome square fluted pillars, base and shaft of each enameled and gilded, and the capitals in color. On the face and underside of the cornice are scattered artistic designs in accord with the coloring of the apartment, which is a drawing room, and is sumptuously furnished.

To prevent gold leaf or bronze adhering to the surface beyond the outline of the sizing, pounce the whole surface after sizing with whiting, or lay on with a soft brush whiting mixed with water, brushing off the superfluous powder when the water has evaporated. The varnish or gold size may be distinctly seen over this whitish ground as the striping progresses.

It is by no means a fact that all antique furniture is beautiful, but even ugly objects will often bring a higher price than those which are less rare. The professional collector will almost invariably prefer rarity to beauty, and he calculates on gaining by this preference, for the taste of the public is not uniformly good.